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OF
Illinois Woman's College



JACKSONVILLE, ILL.

COLLEGE OF MUSIC CATALOG

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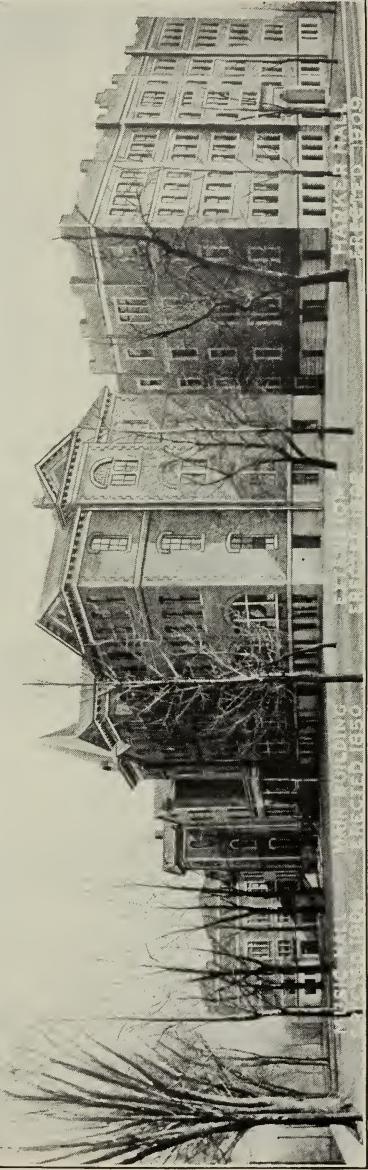
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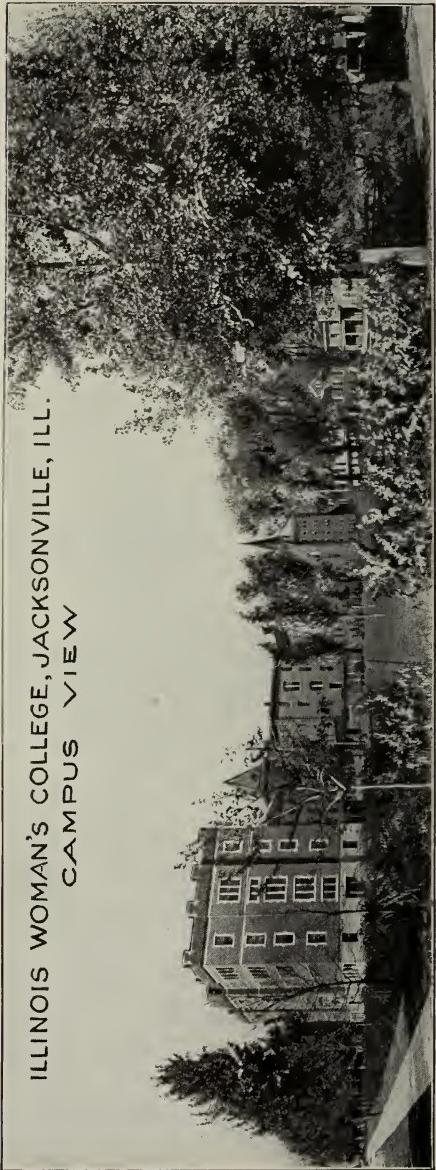
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ILLINOIS WOMAN'S COLLEGE · JACKSONVILLE, ILLINOIS



ILLINOIS WOMAN'S COLLEGE, JACKSONVILLE, ILL.
CAMPUS VIEW



CATALOG

OF THE

College of Music

OF

Illinois Woman's College

Jacksonville, Illinois

1916

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COLLEGE CALENDAR.

1916.

May 31, June 1, 2—	Second Semester Examinations.
Wednesday, Thursday, Friday	
June 3 to June 7	Commencement Exercises.
September 18, 19—	Registration Days.
Monday, Tuesday	
September 20—Wednesday	9:00 a. m., Chapel Service. Last Registration Day.
September 21—Thursday	8:00 a. m., Class Work Begins.
October 19—Thursday	Founders' Day.
November 30—Thursday	Thanksgiving Day.
December 21—Thursday	4:15 p. m., Christmas Recess Begins.

1917.

January 4—Thursday	9:00 a. m., Chapel Services. Class Work Begins.
February 1, 2, 3—	First Semester Examinations.
Thursday, Friday, Saturday	
February 5—Monday	Registration for Second Semester.
February 6—Tuesday	Second Semester Begins.
February 8—Thursday	Day of Prayer for Colleges.
April 6, 7	Easter Recess.
May 30, 31, June 1—	Second Semester Examinations.
Wednesday, Thursday, Friday	
June 2 to June 6	Commencement Exercises.

FACULTY

REV. JOSEPH R. HARKER, A. M., Ph. D., President.
(Illinois College.)

AMY M. MOTHERSHEAD, B. S., Dean.

(Wellesley College, B. S., University of Heidelberg,
Columbia University, University of Chicago.)

HENRY V. STEARNS, A. A. G. O., Musical Director, Piano, Pipe
Organ, Theory.

(Graduate of American Conservatory of Music, Chicago.
Pupil of Howard Wells, Allen Spencer, Harrison
Wild and Adolf Weidig, Chicago; Martin Krause,
Edgar Stillman-Kelley, Alexander von Fielitz, Ber-
lin, three years.)

MRS. LUCY DIMMITT KOLP, Piano, Harmony and Ear Training.
(Illinois Woman's College. Illinois College of Music.
Pupil of Mrs. W. S. B. Mathews, Homer Norris,
Arthur Olaf Anderson, Charles Galloway.)

MRS. MATHILDA COLEAN, Piano.

(Pupil of Dr. Johannessen, Ernest R. Kroeger, Dr.
Goldbeck.)

LULA D. HAY, Piano.

(Raaman-Volkmann Music School, Bavaria. Pupil of
Dr. S. A. Pierce, New York; Victor Heinze, Chi-
cago.)

MRS. FLORENCE PIERRON HARTMANN, Voice Culture.

(Pupil of Giraudet, de La Grange and Marchesi in Paris;
C. A. White, Signor Rotoli and Max Heinrich in
Boston.)

AILSIE E. GOODRICK, Public School Music.

(Graduate and Post Graduate of National School of
Music, Chicago. Columbia School of Music, Chi-
cago. Child voice study under Jessie L. Gaynor.)

ROSALIND M. DAY, F. V. C. M., F. R. A. M., Violin.

(Victoria College, London, Sass School for Violin, Oskar
Bock School for Violin, Brussels.)

RENA M. LAZELLE, Voice Culture.

(Pupil of Signorina Elena Varesi, Chicago; Ross David,
Victor Maurel, New York.)

FLEET McCLELLAN, Assistant in Violin.

(Pupil of Mrs. R. M. Day, St. Louis.)

DEANE OBERMEYER, Assistant in Piano.

(Illinois Woman's College. Pupil of Franklin Stead,
Donald Swarthout.)

LENORE MYRTLE SHEPPARD, Assistant in Piano, Children's
Classes.

(Illinois College of Music, Graduate American Con-
servatory of Music, Chicago.)

C. C. JEFFRIES, Band Instruments.

LOUISE C. ROBINSON, Ph. B., Director of Physical Training.
(University of Chicago, Ph. B. Chicago School of
Physical Education and Expression.)



DR. JOS. R. HARKER



HENRY V. STEARNS.



MUSIC HALL

THE COLLEGE OF MUSIC

ILLINOIS WOMAN'S COLLEGE

INTRODUCTORY.

Facilities for the study of music at the Illinois Woman's College have existed practically since the incorporation of the school under its first charter in 1846, though it was not until some years later that the courses of study leading to a diploma were inaugurated. Since that time this department has shown a steady progress. Its equipment has been constantly added unto, its courses of study have been bettered and its faculty strengthened until today the College of Music is recognized as one of the best established schools of music to be found.

SCOPE.

The courses of study offered by the College of Music are similar to those presented by other leading schools of music in America and are, without exception, arranged with the end in view of giving the best possible instruction in practical and theoretical music. The College aims to develop in each of its students that broad and general musicianship so helpful in the true appreciation of music as an art and so necessary to those whose ambition it is to become professional musicians.

High standards of scholarship are maintained, and all work is subject to the same strict regulations regarding attendance, discipline and examinations as obtain for academic courses of study in the college proper.

The faculty is composed throughout of musicians of thorough education and broad experience, many of whom have had the added advantage of study abroad under world-celebrated masters. Seriousness of study is strongly encouraged, and the ambitious, capable student is especially welcome.

IDEAL LOCATION.

Jacksonville is an ideal city for a college, and the history of the city is principally a history of its educational institutions. It is pre-eminently a school town, one whose whole atmosphere tends toward the development of its student interests.

Situated about thirty miles west of Springfield, Illinois, its location is such as to make it practically equidistant from the four great commercial centers of the Middle West, viz: Chicago, St. Louis, Indianapolis and Kansas City, while the four railroads which enter the city make it unusually accessible.

ACCOMMODATIONS.

In consequence of the direct connection of the College of Music with the Illinois Woman's College, the majority of students taking work in music are young women who live in the college home. For such students the college has splendid accommodations. Aside from the care and protection afforded here and the easy accessibility to classes and all other student duties and activities, there are many other advantages resulting from a residence within the college, and it is strongly recommended that all young women contemplating a course of study in the College of Music make their home in one of the college dormitories.

For those young women, however, who for one reason or another prefer to reside out in town, excellent accommodations may be found in private homes at reasonable rates.

The courses of study are not confined to women students alone but are open to men as well. Accommodations for men students may be had in out-in-town homes.

CORRELATION OF STUDIES.

In the arrangement of the courses of study the department has taken into consideration primarily the purposes of the students, i. e., whether they wish to pursue the study of music with the idea of becoming professional musicians (soloists or teachers), or whether the study is to be pursued only as a means to a deeper general culture and as an added accomplishment. However, the fact has not been lost sight of that among students of music there is often a strong tendency to disregard all studies which have no apparent

bearing upon the technical side of musical study. Such a tendency, if followed, is certain to leave the student narrow in her conception of life as well as unappreciative of much which rightly belongs to culture and happiness. The affiliation of the College of Music with an institution as well established as the Illinois Woman's College affords exceptional opportunities for the correlation of musical studies with work from the college proper, and all courses leading to the Degree of Bachelor of Music, diploma, or to a certificate require a definite amount of college literary study. Students who wish to take an A. B. degree with a certain amount of music, may receive credit for practical music if sufficiently advanced in character, upon recommendation of the Director of Music, not to exceed eight hours when accompanied by certain theoretical studies. Credits toward an A. B. Degree are granted for a large amount of theoretical work, not to exceed thirty-two hours. One entrance credit to the College of Liberal Arts is granted for work in music.

BUILDINGS AND EQUIPMENT.

Up to a few years ago the facilities for the study of music were confined to what is known as the old part of the main college building. However, as the department increased, these quarters were found inadequate, and a movement was begun for the erection of a home for the College of Music which would afford ample room for growth and expansion. This building, Music Hall, was erected in 1907 and is acknowledged to be one of the finest buildings of its kind in the country.

It contains, besides studios, practice rooms and the theoretical class rooms, a splendid recital hall with a seating capacity of over 600, and is equipped throughout with high grade pianos, both upright and grand. The practicing of the students is under the constant supervision of an experienced monitor whose duty it is to report daily both as to punctuality in attendance and the quality of work in the practice department. Besides the two concert-grand Knabe pianos used only for recital purposes, the auditorium contains an unusually fine two-manual Austin organ of the most modern construction. This instrument was presented to the college by Dr. C. E. Welch, of Westfield, N. Y., and was but recently installed. In addition to the above, the college possesses a two-manual organ, upon which less advanced students of organ do their practice.

COURSES OF STUDY.

Courses leading to the degree of Bachelor of Music are provided for piano, organ, violin, and voice. Every candidate for this

degree must have complied with the requirements for admission as outlined on pages 13-17 of the general catalog, and must complete before graduation the equivalent of 120 semester hours, a part of which is required and the remainder elective. An hour is one class period a week and presupposes two hours of preparation. Students who have fulfilled these requirements will, upon recommendation of the faculty, be given the degree of Bachelor of Music. In no case, however, will the student be recommended unless she has secured the grade of A or B in half of her work.

The subjects of the curriculum are divided into four groups as given below:

GROUP I.	GROUP II.	GROUP III.	GROUP IV.
Greek	Mathematics	Bible	Music
Latin	Physical Science	History	Art
German	Biology	Philosophy	
French	Chemistry	Education	
English	Geology	Expression	
	Physics	Home Economics	

Candidates for the degree of Bachelor of Music are required to take the following:-

From Group I Twenty-eight hours.

English twelve hours.

This includes courses 1 and 2.

Language sixteen hours.

The first year's work in a modern language will not be accepted toward this requirement unless a second year is taken.

Modern language presented for advanced standing will be accepted in lieu of eight required hours in language if it is followed by a year's work in the same language in college.

From Group II. Four hours.

Physics, one semester, covering the work in sound.

From Group III. Twenty-one hours.

Bible, eight hours.

Courses 1 and 2 prescribed for Freshmen, Courses 3, 5 and 6.

History, six hours.

Course 1 prescribed for Freshmen Course 13, or Courses 8 and 9.

Philosophy, four hours.

Course 1 prescribed for Juniors.

Education 2, three hours.

In addition to the required work twenty-four hours must be taken from Group 4, and five may be taken from any of the groups. The remaining thirty-eight hours must be applied music.

OUTLINE FOR THE BACHELOR OF MUSIC COURSE.

First Year—	First Semester Hours	Second Semester Hours
English 1.....	3	3
Language 1.....	4	4
Physics	4	
Bible 2.....		1
Harmony 1.....	2	2
Applied Music (Ear Training, Practice, etc.).....	2	5
	<hr/>	<hr/>
	15	15
Second Year—		
English 2.....	3	3
Language 2.....	4	4
History	3	3
Harmony 2.....	2	2
Applied Music (Practice and Recitations)	3	3
	<hr/>	<hr/>
	15	15
Third Year—		
Psychology	4	
Education		3
Counterpoint 13.....	2	2
History of Music 5.....	2	2
Form and Analysis 8.....	2	2
Bible 1 and 3.....	1	2
Applied Music (Practice and Recitations)	4	4
	<hr/>	<hr/>
	15	15
Fourth Year—		
Bible 5 and 6.....	2	2
History of Music 6.....	2	2
Canon and Fugue 14.....	2	2
Form and Analysis 9.....	2	2
Applied Music (Ensemble Practice, etc.)	7	7
	<hr/>	<hr/>
	15	15

The Diploma Course requires the same amount of time for its completion as does the Bachelor of Music Course, but lays a heavier emphasis upon the musical side of the preparation. The outline of the course follows herewith:

OUTLINE FOR THE FOUR YEARS' COURSE LEADING TO A DIPLOMA.

	First Semester	Second Semester
	Hours	Hours
First Year—		
English 1.....	3	3
Harmony 1.....	2	2
Ear Training	1	1
Applied Music (Major and Minor; Practice)	9	9
	<hr/>	<hr/>
	15	15
Second Year—		
English 2.....	3	3
Harmony 2.....	2	2
History of Music 5.....	2	2
Piano Ensemble	1	1
Applied Music (Major and Minor; Practice)	7	7
	<hr/>	<hr/>
	15	15
Third Year—		
Counterpoint 13.....	2	2
History of Music 6.....	2	2
Form and Analysis 8.....	2	2
String and Piano Ensemble.....	1	1
Teacher's Training Course.....		2
Applied Music (Major and Minor; Practice)	8	6
	<hr/>	<hr/>
	15	15
Fourth Year—		
Canon and Fugue 14.....	2	2
Form and Analysis 9.....	2	2
Graduating Recital	2	2
Teacher's Training Course.....	2	2
Applied Music (Major and Minor; Practice)	7	7
	<hr/>	<hr/>
	15	15

Vocal students may substitute two years of a modern language for the English requirement in the above and must substitute the vocal ensemble classes for the instrumental given above.

The Teachers' Certificate Course is shorter and contains less of theoretical music and less of literary work than the degree course. The work required is as follows:

TEACHER'S CERTIFICATE COURSE.

First Year—	First Semester		Second Semester	
	Hours		Hours	
Harmony 1.....	2		2	
English	3		3	
Language 1.....	4		4	
History of Music 5.....	2		2	
Applied Music (Practice and Recitations)	4		4	
	—		—	
	15		15	
 Second Year—				
Harmony 2.....	2		2	
History of Music 6.....	2		2	
Language 2.....	4		4	
Form and Analysis 8.....	2		2	
Teacher's Training Class.....			2	
Applied Music (Practice and Recitations)	5		3	
	—		—	
	15		15	
 Third Year—				
Counterpoint	2		2	
Form and Analysis 9.....	2		2	
English 2.....	3		3	
Teacher's Training Class.....	2		2	
Applied Music (Practice and Recitations)	4		4	
	—		—	
	15		15	

If the student has not had Ancient and Mediaeval History a History course must be taken in addition to the work outlined above. Under certain conditions, and with the approval of the Director of Music, substitutions may be allowed for the language requirement.

The minimum requirement in practical music in this course is two lessons a week in the study chosen as the major and the completion of the intermediate requirement in the study chosen as a minor. Three hours a day is the requirement in practice, except in the case of students of voice where less, under certain conditions, may be accepted.

REGISTRATION.

Students may enter at any time, although it is strongly urged that those planning regular work in the applied courses enroll at the beginning of the college year, at which time the theoretical classes are organized.

Music students must first enroll with the Director of Music after which they must go to the main office to arrange for the payment of tuition and other incidental expenses. Thence they should report to their different teachers to arrange for their lesson periods. No lessons are given until the teacher is in receipt of the College of Music enrollment slip, properly stamped by the office.

CLASSIFICATION.

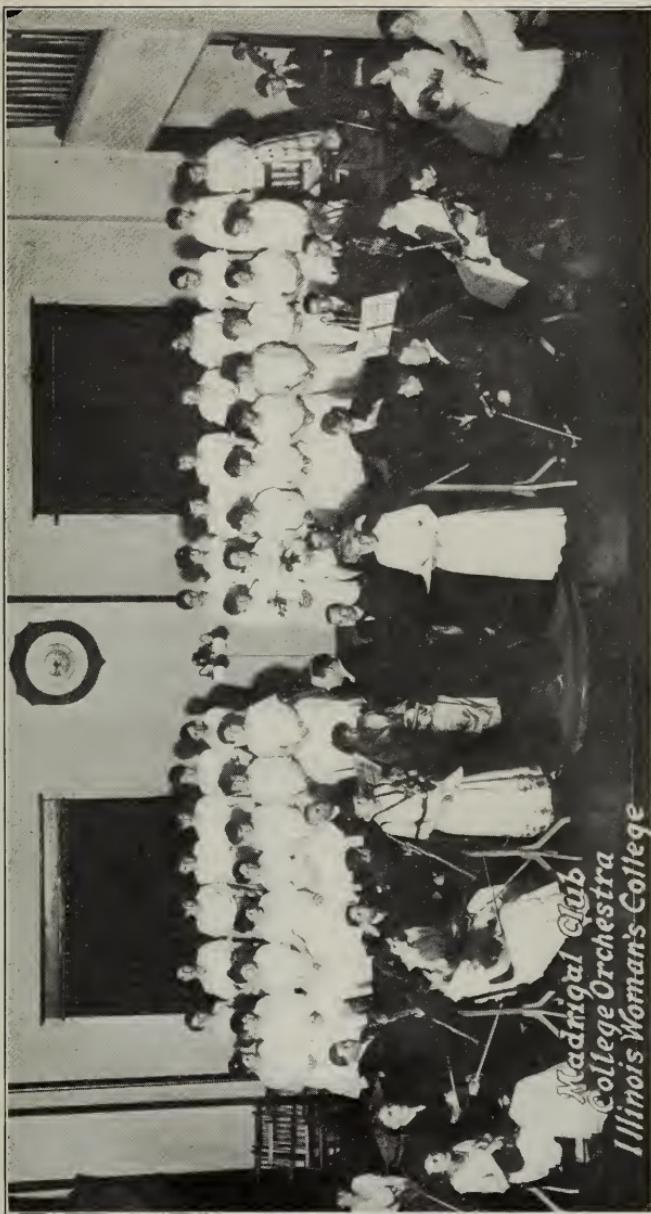
Students enrolled for the Bachelor of Music degree will be classed with students in the college of Liberal Arts as Freshmen, Sophomores etc. Other students will be classed as special college or Academy students and will be ranked as Preparatory. Beginning Intermediate, Advanced Intermediate and Advanced, the classification depending upon the theoretical and practical work carried. Only students who are classified as Advanced Intermediate or higher may enroll for the Bachelor of Music degree.

To be classed as advanced, a student must be of college rank (i. e. a graduate of a standard four years high school course, or the equivalent), must have completed the Intermediate applied course, and have satisfactorily finished the work prescribed in courses 1-2, 3, 5-6, and 8 of the theoretical and historical courses.

When students enter the Advanced course it must not be taken for granted that the work required for graduation can be accomplished in two years. This can be accomplished only by students of unusual ability in this line of work who have done the required preparatory work thoroughly and who devote the entire time to the course as outlined.

PUBLIC SCHOOL MUSIC.

Especial attention is called to the Supervisor's Course in Public School Music. The demand for supervisors in public school music is a growing one and for the well equipped supervisor there is almost unlimited opportunity and good remuneration. Recognizing this fact, the College of Music for several years has had a strong course in this work and many of our graduates are holding responsible positions throughout the State. While not guaranteeing positions to its graduates the college does all in its power to secure positions for such as satisfactorily complete the course and is in receipt of a number of requests for such teachers each year. This course fully complies with the State Certifying Law, thus enabling the student holding our certificate to secure a State certificate without examination. The course for Supervisors in Public School Music is herewith outlined.



Madrigal Club
College Orchestra
Illinois Woman's College



Illinois Woman's College
Chorus for Greek Play
"The Electra of Sophocles"

SUPERVISOR'S CERTIFICATE COURSE IN PUBLIC SCHOOL MUSIC.

First Year—	First Semester	Second Semester
	Hours	Hours
English 1.....	3	3
Harmony 1.....	2	2
History of Music 5.....	2	2
Ear Training 3.....	1	1
Public School Methods.....	2	2
Private Lessons in Voice.....		
Private Lessons in Piano.....	5	5
Practice		
Recitals, Solo Classes, Artists Course		
Physical Culture.....		
	—	—
	15	15
Second Year—		
English 16.....		2
Psychology (Philosophy 7).....	3	
Education 1.....		3
Harmony 2.....	2	2
History of Music 6.....	2	2
Sight Singing.....	1	1
Musical Appreciation.....		
Private Lessons in Voice.....	7	
Private Lessons in Piano.....		5
Practice		
Recitals, Solo Classes, Artists Course		
Physical Culture.....		
	—	—
	15	15

In the course in Public School Methods especial attention is paid to the actual working problem. All the well known systems of Public School Methods are taught or outlined, visits are made to the schools in Jacksonville and nearby cities, arrangements have been completed so that the students get a certain amount of practice teaching and in every way the student is fitted to begin work at the conclusion of the course.

ORCHESTRAL DEPARTMENT.

In view of the ever growing demand for players on the various instruments comprising an orchestra the college for several years has maintained a strong orchestral department and last year organized an orchestra. The orchestra meets once a week, under the leadership of the Director of Music for rehearsal, and the standard works of orchestral literature are studied. At least once a year the orchestra gives a concert and assists at other College

functions during the year. In this way valuable routine in orchestral playing is secured. The instruction in the various instruments of the wind and brass group is in the hands of Mr. C. C. Jeffries, well known over the entire country as a capable and conscientious teacher and successful leader. The charges are exceedingly reasonable and in several cases the College has succeeded in securing positions for those who have studied here.

Students are required to major in one practical subject and to minor in another. To major is to carry the work for the entire course with a minimum of two lessons a week, except in the case of the organ, and two hours a day practice. To minor in a subject it is necessary that the intermediate applied work in that subject be completed. Organ students are recommended to minor in voice, voice and violin students in piano.

CLASSES FOR CHILDREN.

In no other branch of musical education has there been the progress witnessed in the teaching of children. Formerly the lessons in music were the dreariest hours in the little life and were looked upon with dread. Some years ago our best musical educators addressed themselves to this problem and evolved a number of methods of presenting music to the immature mind without the drudgery that formerly accompanied its study. Eminent among these is Mr. Carl Faelten of Boston, whose method is perhaps the most successful and well known of any. The College employs an experienced teacher of this system and enrolls a large number of children in its classes each year. These classes meet every week, and are re-formed each year. As the pupil progresses beyond the scope of this work he is turned over to the preparatory teachers, under the supervision of the class teacher, and so there is no break in the musical education of the child. These classes are open to children of both sexes between the ages of six and twelve years.

POST GRADUATE COURSES.

Special courses are arranged for students doing post graduate work in accordance with their ability and needs. The Post Graduate courses require at least one year of resident study.

THE FACULTY.

The College of Music takes especial pride in calling attention to its faculty. Many of its members have had the advantage of a

number of years of study in Europe and all are experienced and successful teachers of many years standing. Several of the members of the faculty are well known concert artists and will be heard in frequent recitals.

The Director of the College of Music, Mr. Henry V. Stearns, is a musician of high attainments, broad general culture, and wide and successful experience. He has studied with a number of the best teachers in this country and Europe, among whom might be mentioned Frank LaForge, Howard Wells, Allen Spencer and Prof. Martin Krause, in Piano; Adolph Weidig and Edgar Stillman-Kelley in Harmony, Counterpoint and Fugue, Composition and Orchestration; Harrison Wild in Organ; and Alexander von Fielitz in Conducting and Score Reading. He has appeared successfully as a concert pianist and organist in this country and in Europe and is well known as a lecturer on musical subjects. Mr. Stearns is an Associate in the American Guild of Organists, a degree obtained upon passing a very severe examination in theoretical work as well as playing, and is an honorary member of the National Federation of Musical Clubs. This last honor came to him as a result of winning the second prize in the Federations Biennial Competition for American Composers with his "Trio in D minor" for piano and strings. Mr. Stearns teaches the advanced classes in Piano and Organ, and gives the courses in History of Music, Form and Analysis, Composition, Orchestration and Musical Appreciation.

Mrs. Lucy Dimmitt Kolp is a well known and successful teacher of Piano, Organ, Harmony, Counterpoint and Fugue. She has had the advantage of study with a number of America's best instructors, notably Mrs. W. S. B. Matthews, Homer Norris, Arthur Olaf Anderson and Charles Galloway. Mrs. Kolp is an excellent organist and is in great demand as a teacher.

Mrs. Mathilda Colean is pre-eminently gifted as a teacher of Piano. Trained in the Leschetizsky school for piano under such masters as Dr. Johannessen, Dr. Goldbeck, Ernest R. Kroeger, and Claire Norden, she combines in her work an enthusiasm and a seriousness of purpose that never fails to produce the best results. Many of Mrs. Colean's former pupils are now holding responsible positions or are well on their way to successful careers as concert pianists.

Prominent among the teachers of Piano in Central Illinois is Lula D. Hay, whose study has been carried on in Germany in the Raaman-Volkmann Music School in Nuremberg, where she was a student for a number of years, and in America under such well

known teachers as Dr. S. A. Pierce, of New York, and Victor Heinze, of Chicago. Miss Hay has also studied the Faelten System of Music for Children and has charge of that important department. Miss Hay's services as a teacher are always in great demand and there are more applications for her time than she can accommodate.

The vocal department of the College of Music has always been of unusual strength and this year is no exception to the rule.

Mrs. Florence Pierron Hartmann is well known as a teacher and singer throughout the entire country. She was for many years a resident of Boston, where, in addition to teaching a large class, she appeared frequently as soloist with such organizations as the Boston Symphony Orchestra, the Kneisel Quartette, The Handel and Haydn Society and with Kreisler and other artists. During her residence in Jacksonville, she has given many important recitals and appeared at many concerts as soloist and always with great success. Mrs. Hartmann's pupils are well known as singers and teachers and many of them are occupying important places in America's musical life. Her time is always in great demand and her success as a teacher is unquestioned. Mrs. Hartmann has studied with many of the world's greatest masters of vocal art. Among them should be mentioned Giraudet, de La Grange and Marchesi in Paris; C. A. White, Signor Rotoli, and Max Heinrich in Boston.

With the conviction that the vocal department should be second to none, the College engaged the services of Miss Rena M. Lazelle of New York City as teacher of Voice. Miss Lazelle has a beautiful soprano voice of wide range and great expressive quality and has been one of New York City's most popular church and concert sopranos. She has been soloist at the Temple Emmanuel, the Old First Presbyterian Church, The University Place Presbyterian Church and others, and has appeared as soloist with many well known choral organizations and at such functions as the Waldorf-Astoria Musicals, etc. In addition to this activity, Miss Lazelle has had a large class in New York and one in New London, Conn.; she is well known in Boston, where she has been heard in frequent recital and as soloist at the concerts of the Harvard Musical Association. She has studied with Madame Varesi in Chicago, a representative of the old Italian method of singing; Ross David of New York, an authorized representative of Jean de Reszke, and Victor Maurel, one of the greatest of all Italian baritones. She brings to her work wide experience, great enthusiasm and charming personality, and has won a distinct place as a teacher and artist.



MAIN ENTRANCE.



*Reception Room
Illinois Woman's College*

In the department of Violin the College announces with pleasure the continued engagement of Mrs. Rosalind M. Day, Fellow of the Victoria College of Music, London, Fellow of the Royal Academy of Music, London, etc., etc. Mrs. Day was under contract to a large German Conservatory at the time the war broke out, but was unable to undertake her duties there because of conditions resulting. Her work at the College of Music last year was a sensation, her pupils developing beyond all expectations. She is a concert artist of wide reputation in Europe and has received many decorations from Europe's crowned heads in recognition of her superior abilities as a violinist. Her masters have been Oscar Bock, and Cesar Thompson, Brussels, Leopold von Auer, Petrograd, Kapellmeister Sass, Stettin. Mrs. Day will be assisted in her work by her pupil, Mr. Fleet McClellan.

The department of Public School Music for several years has been a very important one in the College of Music. It is in charge of Ailsie E. Goodrick, one of the best known and successful of the teachers of Public School Music in central Illinois. Miss Goodrick is Supervisor of the music in the Jacksonville Public and High Schools but finds time to meet several large classes in Public School Methods at the College of Music. There is a large and growing demand for teachers trained in this line of work and several of this year's class have been engaged for next year. Miss Goodrick has always been an eager student and seeker after the latest ideas in her chosen line of work and has studied with a number of the most eminent teachers in America. Among them are Shirley Gandell, of Chicago, and Mary Cheney, of Boston, in voice; Mrs. Crosby Adams, of Chicago, and Thomas Tapper, of Boston, in Harmony; Jessie L. Gaynor, of Chicago, in Child Voice; Frederick C. Chapman, of Boston, in Conducting, and the National Summer School of Methods; Ada M. Fleming, and the Columbia School of Music, Chicago, in Public School Methods.

The instruction in all of the wind and brass instruments found in the modern symphony orchestra has been for several years in the hands of Mr. Charles C. Jeffries, who is well known throughout the Middle West as a successful teacher and conductor. Mr. Jeffries is a practical musician who has studied very widely along his chosen profession and his instruction follows the best known methods for the several instruments. The Jeffries Concert Band of which he is the conductor has been a star attraction at the Chautauquas throughout the Middle West for a number of years. This instruction in connection with the College orchestra and the

opportunity for diversified music study along other lines and literary study in the college of Liberal Arts should be of interest to many students of these instruments. By special arrangement excellent instruction on the 'cello can be arranged.

VIOLIN CLASS.

An important feature of the work in violin is the free violin class, attendance upon which is required of all students of violin. These classes are carefully graded and meet twice a week. The benefit from such study is incalculable. Technical difficulties are worked out in common, and ensemble playing in all its aspects is carefully studied. The practice gained in playing for other members of the class helps the student in public performance.

COURSES OF STUDY

THEORETICAL COURSES.

The theoretical and historical courses outlined below, though intended primarily as required studies for students pursuing the regular courses in Applied Music are, with the exception of Courses 3, 15, 16, 17, 18 and 21, offered as elective to students of the College of Liberal Arts. (For rates of tuition, see pages 31-32.) In general some technical knowledge of music is presupposed on the part of the student electing these courses, though with regard to the historical courses (Courses 5 and 6) this is not essential. These courses are so arranged that students working toward the A. B. degree may also carry sufficient work in the music department for the music degree, by taking an additional year. They will receive credit for certain of the theoretical studies toward their A. B. degree. The music course is planned for a minimum of four years leading to a degree of Bachelor of Music, or a four years' course leading to a diploma. A three years' course leading to a teacher's certificate, and a two years' course in Public School Music are offered.

Practical work in music will be credited toward a degree provided it is sufficiently advanced in character, is accompanied by one theoretical course and is recommended by the Director of Music. Not more than eight hours of practical work may be thus counted. One and one-half hours of practice daily and two lessons a week for a semester count as two semester hours.

1. HARMONY.

Musical notation, keys, scales, chords and their connection in all positions from figured and unfigured bases through the chords of secondary seventh, harmonizing all melodies.

Two hours, two semesters.

2. HARMONY (Continued).

Modulation in general, chord of the ninth, chromatic altered chords.

Text: Chadwick's Harmony.

Two hours, two semesters.

3. EAR TRAINING AND DICTATION.

Exercises written from dictation in intervals, rhythm; melodies in both modes in one and two parts; chords.

One hour, two semesters. (No credit toward A. B. degree.)

5. HISTORY OF MUSIC.

A general survey of History of Music from primitive to modern times. Music of ancient and primitive peoples. Greek music system; notation; folk-music; polyphony; the development of musical instruments. Bach and Handel. The early opera and oratorio, cantata and passion music. Course comprises lectures with musical illustrations, recitations and collateral reading.

Text: "History of Music," Pratt.

Two hours, two semesters.

6. HISTORY OF MUSIC (Continued).

The further development of church music; later opera; oratorios; cantata and passion music; the symphonists; study of romantic and modern schools; the music drama; American music.

Text: "The History of Music," Pratt.

Two hours, two semesters.

8. FORM AND ANALYSIS.

Rhythm; simple periods; simple forms; development of the larger song forms; the earlier dance-forms; theme and variations; rondo.

Text: Cornell's Musical Form.

Prerequisite: Courses 1 and 2.

Two hours, two semesters.

9. FORM AND ANALYSIS (Continued).

The sonata-form; fugue; symphonic poem; opera; oratorio; cyclic forms; mixed and indefinite forms.

Two hours, two semesters.

11. COMPOSITION.

Study of methods of elementary composition; examples illustrative of the easier primary forms of vocal and instrumental music; thematic and harmonic development.

Prerequisite: Courses 1, 2, 3, 8, 9, 13 and 14.

One hour, two semesters.

12. COMPOSITION (Continued).

Continuation of work outlined in Course 11; original examples of the anthem, motette, sonatina, chamber music, extended choral writing.

Prerequisite: Courses 1, 2, 3, 8, 9, 11, 13 and 14.

One hour, two semesters.

13. COUNTERPOINT.

Simple counterpoint in all species in two, three and four parts; double, triple, quadruple Counterpoint; imitation.

Text: Jadassohn's "Counterpoint."

Prerequisite: Courses 1 and 2.

Two hours, two semesters.

14. CANON AND FUGUE.

Canon at all intervals for two, three and four voices, and with free voice, double Canon; Fugal analysis; writing of Fugue with one, two and three subjects, and simple, double, triple and quadruple Counterpoint.

Text-books: Bridge's "Canon;" Higgs' "Fugue."

Prerequisite: Courses 1, 2 and 13.

Two hours, two semesters.

15. TEACHERS' TRAINING CLASS.

Lectures and practical work at the piano with the object of acquainting the student with the best methods of teaching as well as giving her a varied teaching repertory.

Open only to students of the regular applied courses in piano music.

Two hours, three semesters.

No credit toward A. B. degree.

16. PUBLIC SCHOOL MUSIC.

Methods; sight-singing; chorus and conducting; rote songs.

Prerequisite: Courses 1, 2, 3, 5, 6, intermediate piano and intermediate voice.

No credit toward A. B. degree.

17. RUDIMENTS OF MUSIC AND ELEMENTARY THEORY.

Notation, history of development of signs used in music, time, measure, keys, intervals, scales, chords of the scale, study of the more important musical forms.

No credit toward A. B. degree.

Not offered in 1916-17.

18. PRE-HARMONY COURSE.

This course is designed to precede constructive work in harmony, and to enable the student to recognize simple harmonic material when used by composers.

Recognition when seen of all scales used since the beginning of the seventeenth century, all concords and simple discords with their inversions and figurations, easier forms of notes foreign to the harmony and simple modulations.

No credit toward A. B. degree.

19. ORCHESTRATION.

Study of the various groups of the orchestra; individual characteristics of the instruments; peculiarities of their technique; writing for string group.

Text: Prout's Modern Orchestra.

Prerequisite: Courses 1, 2, 3, 5, 8, 9, 11, 12, 13 and 14.

Two hours, two semesters.

20. ORCHESTRATION (Continued).

Combinations of the wind and brass instruments, orchestral counterpoint, score reading.

Text: Prout's Modern Orchestra, Volume 2.

Two hours, two semesters.

21. AESTHETICS OF MUSIC.

A course of lectures dealing with the fundamentals of how to listen to music, simple outline of the more important musical forms, a discussion of the musical message of the various great schools of composition.

Illustrations by piano, organ and victrola.

Supplementary reading.

One hour, two semesters.

No credit toward A. B. degree.

APPLIED COURSES.

The Advanced course in piano must be studied with the Director.

While no hard and fast outline can be given of the work in the various grades in the College of Music, the following is a general description of what is required, though the college in no sense obligates itself to follow this course exactly.

PIANO.**Preparatory Course.**

Fundamental training, including technical exercises for control of the muscles of the fingers, hands and arms. Scale work begun. Easier studies of Koehler, Duvernoy, Burgmueller, Lemoine, Heller, Bach. Easier sonatinas by classic and modern composers. Solo pieces according to individual needs.

Intermediate Course.
(Beginning.)

Technical exercises, scales, arpeggios, chords, octaves. Bach two part inventions begun; studies of Czerny and other composers for development of special features. Easier sonatas and easier selections from classic and romantic period begun.

(Advanced.)

Continuation of technical exercises with increase in speed and endurance. Bach two part inventions continued and three part begun. Studies by Czerny, Cramer, etc., study of Sonata continued.

Advanced Course.

Advanced Technique, scales including thirds and sixths. Selections from Etudes by Czerny, Berens, Kullak, Chopin, Liszt, and Henselt, Preludes and Fugues and other compositions by Bach, Sonatas by Beethoven, Schumann and others, Concertos by Mozart, Beethoven, Schumann, Chopin, St. Saens, etc., with other work from both classic and modern writers.

ORGAN.

A student wishing to enroll for the study of organ must have completed the Beginning Intermediate Piano Course before admission to the organ classes can be granted.

Preparatory Course.

Study of the structure of the organ; its characteristics as a musical instrument. Pieces of a suitable grade as a study in registration, Buck's Pedal Phrasing Studies, organ touch, fundamental principles of pedalling. Hymn tune playing.

Intermediate Course.

Buck's Pedal Phrasing Studies continued; eight Little Preludes and Fugues by Bach; Pieces by Dubois. Boellman, West, Smart, Guilmant, Markel and others.

Advanced Course.

Transposition, Modulation, Quartet and Chorus accompanying, Service playing, Sonatas by Mendelssohn, Guilmant, Merkel, Rheinberger and others; Greater Preludes and Fugues by Bach. Concert works by prominent German, French, English and American composers for the organ.

VOICE.**Preparatory Course.**

Breathing exercises, tone placing, vowel and consonant drill, elementary diction and phrasing, vocalises on the vowels with simple scale and agility forms. Root's "Technic and Art of Singing," Siebert's "Scales and Various Exercises," Marzo's "Preparatory Course," Giraudet's "Gymnastique Vocale." Study of simple English songs. Sight Reading. Ear Training 3. Preparatory course in Piano; Choral work.

Beginning Intermediate Course.

Continuation of tone placing and development of flexibility, including the more difficult forms of embellishments. Vocalises from the works of Luetgen, Vaccai, Marchesi and others. Study of more difficult English songs and simple German, French and Italian songs. Harmony, Intermediate Piano, Choral work.

Advanced Intermediate.

Studies of more difficult vocalises from works of Cherubini, Lamperti, Panseron, and Root. Beginning the study of oratorio. Songs from the classics, German and French; Arias from Operas. Harmony, History of Music, Form and Analysis, Piano sufficient to play accompaniments, Choral work.

Advanced Course.

Continuation of advanced vocalises. Study of the modern English, French and German songs. Arias from the Oratorios and Operas. Counterpoint, History of Music, Form and Analysis, Choral work.

Two years each of German and French are required.

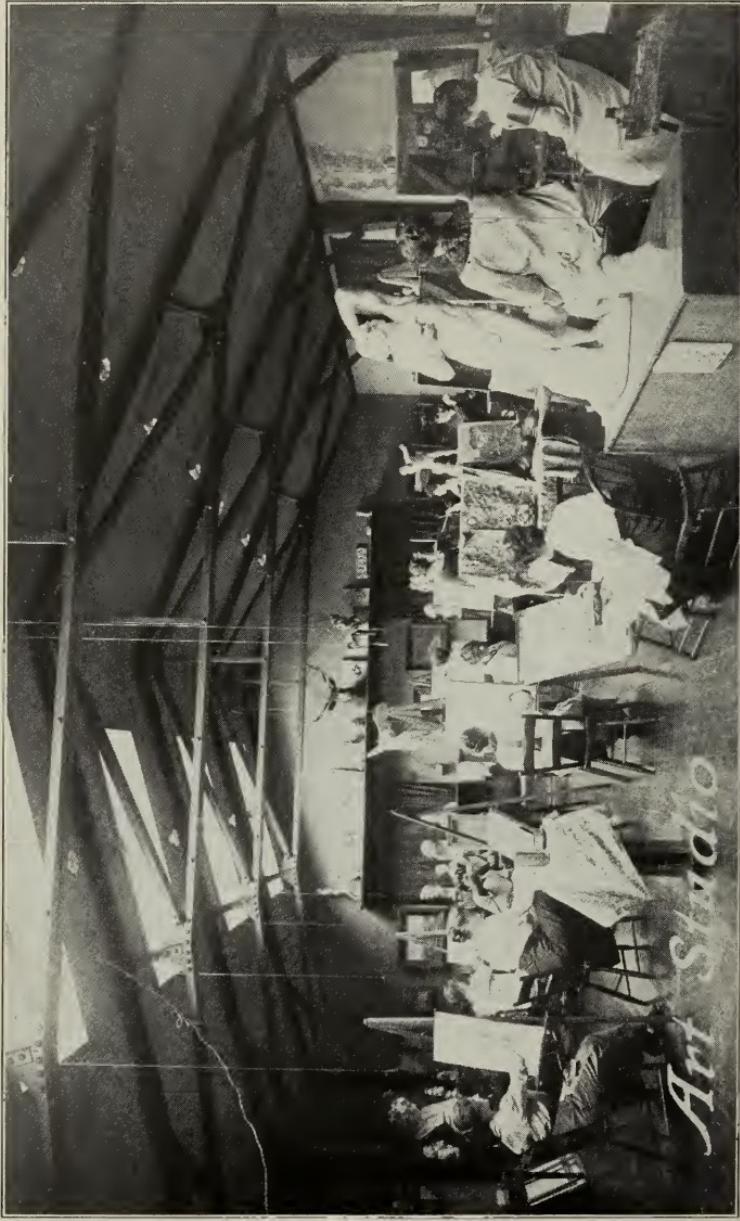
Candidate for graduation must present a program from memory, including songs from the repertoire as outlined above.

VIOLIN.**Primary Grade.**

Ear training, special training for the development of the left hand and bowing arm. Thorough grounding in first to fifth position, scales in two octaves, major and minor. de Beriot, Schubert, or any standard Violin School used, Hans Sitt Op. 90. Little pieces by Tours, Dancla, Papini.



ILLINOIS WOMAN'S COLLEGE
CHAPEL ORGAN
GIFT OF DR. C. E. WELCH



Art Studio

Preparatory Course.

Schradiack scales in two octaves, major and minor; Ear Training; Hans Sitt, Op. 92, Kayser Book 1. First lessons in sight reading and duo work. Exercises in bowing, Schubert and Wohlfahrt No. 2, Ensemble work.

Beginning Intermediate.

Two octave scales, One octave scales in thirds, sixths and octaves. Arpeggios in two octaves. Sight reading. Kayser and Wohlfahrt Bk. 2. Bohm 40 Etudes, Sitt, Technical Studies Bk. 2, etc. Sight reading and ensemble work. Sonatinas by Schubert. Sonatas by Haydn. Harmony, 1.

Advanced Intermediate.

Major and minor scales in three octaves, slurred and detached bowings, thirds, sixths, octaves. Arpeggios in three octaves, Etudes by Sevcik, Kayser, Mazas, Kreutzer, Fiorillo, etc. Concertos such as Viotti No. 22. Accolay in A minor, Kreutzer in D minor, etc., Sonatas by Handel, Mozart, etc., Harmony 2; Form and Analysis, History of Music. Piano.

ADVANCED COURSE.

Three octave scales, major and minor. Two octave scales in thirds, sixths and octaves. Arpeggios. Sevcik Technic. Etudes by Kreutzer, Fiorillo and Rode, Rovelli, Gaviniés, etc. Concertos by Bruch, Wieniawski Mozart, Bach. Quartet and Trio work. Sonatas by Beethoven; Counterpoint, Form and Analysis, History of Music, Piano.

Students may be promoted from one grade to another in practical music only upon recommendation of the teacher and by passing a strict examination. Transfer from one teacher to another will be permitted only upon such grounds, or upon the agreement of both teachers concerned.

ENSEMBLE PLAYING.

For students in instrumental music, a most important factor in the promoting of general musicianship is the practice in ensemble music. As an aid in acquiring the self-control necessary to all public playing, as well as in promoting the musical sympathy so necessary in the art of accompanying, this branch of musical study can not be too strongly recommended. The College possesses an unusually fine library of ensemble music, comprising arrangements

for piano, four and eight hands, of many of the standard orchestral and other concerted works besides a number of selections for stringed instruments, both with and without piano.

Though required of all students of instrumental music in the Advanced Course, unless in the opinion of the Director sufficient ability and knowledge along this line has been acquired, the classes in ensemble music are not restricted to these but are open to any of the more advanced students in the Intermediate Course. The ensemble classes are under the personal direction of the Director.

The Solfeggio classes afford unusual opportunities to all music students to become more proficient in reading music at sight. A one year's course, required of all regular music students, is offered in this subject, the classes meeting once each week during the school year. No charge is made for solfeggio instruction.

TEACHER'S TRAINING CLASS.

A very important branch of the training given at Illinois Woman's College in the College of Music is the Teacher's Training Class. This is a carefully planned Normal Course, covering three semesters and taking up the material and manner of presentation for the primary, beginning and intermediate grades of teaching. The work is in charge of a thoroughly trained teacher, whose many years of experience in music teaching peculiarly fit her for this work.

CHORAL SOCIETY.

The Choral Society is composed of a large number of the leading voices selected from the entire college. Any member of the faculty, or any student possessing a good voice and able to read music fairly well is eligible to membership. The Society will be under the personal direction of the Musical Director and will study a number of leading works for women's voices. A public recital will be given each year. No expense is attached to membership in this organization other than an occasional assessment for music.

THE ORCHESTRA.

Membership in the orchestra is open to any student in the College who plays any of the orchestral instruments, providing the advancement of the student warrants it. The orchestra meets once a week for rehearsal under the leadership of the Director, and the standard works for orchestra are studied. Required of all students of violin, viola, 'cello, woodwind or brass instruments of sufficient advancement.

MUSICAL APPRECIATION CLASS.

A one year's course in Musical Appreciation, under the direction of the Director, will be formed at the beginning of the school year, providing a sufficient enrollment is assured. The object of this class is to acquaint the students with the better things in music, particular stress being laid upon those factors in the compositions whose appreciation tends to a greater enjoyment upon the part of the listener. Illustrations from the lists of both instrumental and vocal compositions will be presented.

Enrollment in the Musical Appreciation Class is voluntary, though it is strongly recommended as an elective to all students who are pursuing regular courses in the College of Music.

STUDENTS' RECITALS.

An especially important factor in the musical life at the College is the weekly recital held Thursday afternoon in Music Hall, at which students are given the opportunity to appear on the program. As an aid to the acquiring of a good stage presence these recitals are invaluable to the student, while the requirement that all program numbers be played from memory proves a great help toward technical accuracy in the student's work. All students of the College of Music are expected to attend these recitals.

Near the close of each term a public recital is given by the more advanced students in instrumental and vocal music.

VESPER CONCERTS.

The Sunday afternoon vesper concerts, two or three of which occur during the college year, are especially enjoyable. Both faculty and students appear on these programs, and the music given is representative of the best to be found along the lines of sacred solo and concerted numbers.

ARTISTS' RECITALS.

Through the agency of the College Artists' Course the faculty and students of the College are privileged to hear recitals given by prominent musical artists, many of whom enjoy an international reputation. Attendance upon these high grade recitals is one of the many free advantages offered to the students of the College of Music.

Recitals from time to time given by members of the musical faculty offer additional opportunities for the enjoyment of the best music, both vocal and instrumental.

MUSICAL LIBRARY.

The College possesses a valuable and well-selected musical reference library, recently augmented by the addition of a large number of standard works on musical subjects. Students in Applied Music as well as in the theoretical and musical history classes are expected to do extensive collateral reading.

Students attending the College of Music have all the advantages offered students of the Illinois Woman's College for the study of Art, Expression, Literature, History, etc. They are allowed to attend, without extra charge, all general lectures given to the students of the College.

REGULATIONS.

Tuition is payable strictly in advance.

No refund will be made to students for absences from lessons, nor will the lessons be made up unless in cases of prolonged illness, and then only when due notification has been given to the college office.

Lessons falling upon regular or college holidays during the school year will be made up at the request of the student.

All pupils are under obligation to take part in student recital programs when requested to do so, but under no consideration are they permitted to perform in public without the consent of their teacher or the Director.

Music students resident in the college home are subject to the same regulations as obtain for the department of other college students.

The arranging of practice times and rooms is in charge of the practice monitor. Students will report to her immediately upon having received their lesson period assignments.

The Director reserves the right of requesting the withdrawal from the department of any student whose influence or work is detrimental to the school at large.

Diplomas and Certificates are presented at the regular College Commencement Exercises, and the students to whom these are granted are expected to be present on that occasion to receive them in person.

Attendance upon the classes in physical culture is required of all resident students.

All correspondence pertaining to the College of Music should be addressed to the main college office—Illinois Woman's College, Jacksonville, Illinois.

CONDITIONS OF ENROLLING

It is understood and agreed that all parents and guardians whose daughters or wards enter this college know and accept the following conditions:

The charges are made with the distinct understanding that payment will be made on entering. It is not expected that students will enter their classes until all charges for the full semester are paid, or arrangements made with the treasurer.

No student can receive a diploma or a certificate, or a statement of her work, or a certificate of honorable standing, until all bills have been paid.

No room will be assigned until a registration fee of ten dollars is paid. This amount will be applied on the bill when the student enters. The entire amount will be returned if the Registrar is notified on or before Aug. 1st. If such notice is not received and the student fails to enter, the entire amount is forfeited.

The following are the rules of the College as to refunds:

No student is received for less than a full semester, and upon her entrance at the beginning of both the first and second semesters, the parent or guardian assumes responsibility for all bills for the entire semester, and will make no claim on account of withdrawal for any cause, except as follows:

If a student is obliged to withdraw on account of her own illness before the close of the semester for which she entered, application for refund may be made. The application should include a statement from the parent or guardian as to the reason for withdrawing; a certificate from the attending physician; a certificate from the Dean, showing honorable standing in the College at the time of withdrawal; and a statement from the registrar, giving the date of the formal relinquishment of the room, which will be counted only when the student has definitely given up the room and has removed her personal belongings.

The Executive Committee may, in their judgment, allow a refund of not to exceed five dollars a week for board and room from the date of the formal relinquishment of the room to the end of the semester, but no allowance will be made for a period of less than five weeks. Fifty dollars of the payment for board is not subject to return in any case after a student enrolls. *Tuition will not be refunded.*

All applications for refund are to be made on regular forms furnished by the College. These applications will be acted upon by the Executive Committee of the Board of Trustees at their meeting in May, just prior to the close of the school year.

Students are expected to arrange their work, and to pay all their bills on registration days. Two weeks will be allowed in which to make such changes in enrollment as may be approved in writing by the Dean and by the director of each special department; but a fee of \$2.00 will be charged for any change in enrollment made later than the second week after enrollment, unless the change is made at the request of the instructor. No student will be permitted to drop any subject in which she has enrolled except with the written permission of the Dean.

All charges, whether regular or special, are to be paid at the beginning of each semester.

EXPENSES

FOR BOARDING STUDENTS.

The charge for board and room for the year is \$260.00.

This includes—

Board, room heat, and electric light	- - - - -	}
Two dozen pieces plain laundry each week	- - - - -	
Use of gymnasium under supervision of capable director	- - - - -	
Care in infirmary and service of trained nurse, except in case of prolonged illness	- - - - -	
Admission to attractions in the Artists' Course	- - - - -	

FOR STUDENTS ENTERING AFTER THE CHRISTMAS HOLIDAYS.

Board, room, etc., as above	- - - - -	\$160.00
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These charges include library fee and gymnasium fee.

Certificate fee, \$5.00; Diploma fee, \$10.00.

All charges, whether regular or special, are to be paid at the beginning of each semester. The expense is found by adding to the board and room charge \$260.00, the cost for each course desired.

Payments for board and room are—

On opening of first semester	- - - - -	\$175.00
On opening of second semester	- - - - -	85.00
<hr/>		
		\$260.00

LITERARY TUITION.

The charge for literary tuition for the school year is \$80.00, of which \$50.00 is to be paid on entrance in September, and \$30.00 at beginning of second semester, February.

Students taking only one or two literary courses, will pay at the rate of \$5.00 a semester, for each hour of recitation a week.

PIANO AND PIPE ORGAN.

	Preparatory Grade with Instructor	Preparatory Grade with Assistant	Preparatory Grade with Associate			
	1st Sem. 2d Sem.	1st Sem. 2d Sem.	1st Sem. 2d Sem.	1st Sem. 2d Sem.	1st Sem. 2d Sem.	
Two lessons a week	\$17.00	\$17.00	\$24.00	\$24.00	\$27.50	\$27.50
One lesson a week	9.00	9.00	13.00	13.00	16.50	16.50

	Intermediate Grade with Associate	Advanced Grade with Director or Associate
	1st Sem. 2d Sem.	1st Sem. 2d Sem.
Two lessons a week	\$37.50	\$62.50
One lesson a week	22.50	35.00

VIOLIN, VOICE, WOOD WIND, AND BRASS INSTRUMENTS.

	Preparatory Grade	Intermediate Grade	Advanced Grade	1st Sem.	2d Sem.	1st Sem.	2d Sem.	1st Sem.	2d Sem.
Two lessons a week	\$37.50	\$37.50	\$45.00	\$45.00	\$50.00	\$50.00	\$50.00	\$50.00	\$50.00
One lesson a week	- 22.50	22.50	25.00	25.00	27.50	27.50	27.50	27.50	27.50

CLASS LESSONS.

Classes are not formed for less than four students at the following rates. If less than four enter, each student will be charged pro rata additional.

	1st Sem.	2d Sem.
Harmony, Counterpoint, Canon and Fugue, Composition, Ensemble, Form and Anaylsis and Teachers' Training Class, each	\$17.50	\$17.50
Ear Training, History of Music, each	10.00	10.00
Public School Methods	22.50	22.50
Use of Piano for Practice, One Hour Daily	6.50	6.50
Use of Room for Violin Practice, One Hour Daily	3.25	3.25
Use of Large Chapel Organ, One Hour Daily	17.50	17.50
Use of Practice Organ, One Hour Daily	12.50	12.50

Diploma Fee, \$10.00; Certificate Fee, \$5.00.

Single Lessons, \$1.50, \$2.00 and \$2.50, depending on teacher and subject.

PUBLIC SCHOOL MUSIC.

	1st Sem.	2d Sem.
All theoretical class studies as required for each year's work	\$50.00	\$50.00

Private instruction in vocal or instrumental music as may be necessary, at regular rates.

Use of Piano for practice, regular rate.

Free admission to student and faculty recitals, entertainments in Artists' Course, sight singing classes, and membership in Madrigal Club.

Certificate Fee, \$5.00.



HARMONY ROOM



CONCERT HALL STAGE



ILLINOIS WOMAN'S COLLEGE

DEPARTMENTS.

The Illinois Woman's College also includes the Schools of Fine Arts, Expression, Home Economics, and an Academy where college preparatory work may be taken. In addition to these, work may be taken in the College of Liberal Arts.

Students in the College of Music may take work in any of these departments and arrange such combination courses as may seem best. Following is a brief description of the various departments:

THE SCHOOL OF FINE ARTS.

This department offers excellent courses in drawing and painting, and decorative designing, applied arts, the crafts and china painting. All instruction is individual and is adapted to the needs of each student so that the progress of none is dependent upon that of another. The general courses cover:

- A. Drawing and Painting, elementary, intermediate, antique.
- B. Course in Design, covering a course of two years of study in theoretical and practical design.
- C. A course in scientific drawing.
- D. Applied art, metal work, leather work and fabrics.
- E. China decoration.
- F. Children's class.

The advanced course is arranged for those who wish to make a specialty of art, or prepare themselves for teachers in public schools. For further information, see regular catalog.

THE SCHOOL OF EXPRESSION.

The School of Expression offers unusual advantages. The college course covers a period of four years and leads to the Degree of Bachelor of Arts. The general course is arranged to give instruction to those who have only a limited time to give to this subject. For further information, see general catalog.

THE SCHOOL OF HOME ECONOMICS.

The School of Home Economics offers two and four year courses and prepares young women to hold responsible positions in high schools or other secondary schools. The two year courses are known as certificate or normal courses and lead to a certificate in household science, or household arts. The college course covers a period of four years and leads to the degree of Bachelor of Science in Home Economics. Special courses are offered in addition to these for those who wish to devote only a limited time to this study while pursuing other courses of study. For further information see regular catalog and special bulletin of the Home Economics department.

THE ACADEMY.

The Academy is also fully described in the regular catalog. It offers standard preparatory work.

COLLEGE OF LIBERAL ARTS.

Work may be taken in this department by students in the College of Music. The College is a member of the North Central College Association and is doing standard work in all departments. On completion of the required work the degree of Bachelor of Arts will be conferred. See general catalog for full information.

COLLEGE EVENTS.

- 1915.
- Mar. 26 Margaret Stahl reads "Strongheart."
" 27 to April 10, Art Exhibit
May 5 Wesley Mathers Contest in Declamation.
" 10 May Day Pageant.
Students' Association install officers for 1915-1916.
" 24 "Antigone of Sophocles," by Classical Club.
" 28 Academy Graduating Exercises.
" 29 Class Day.
Alumnae Reunions.
Dramatic Club presents "Sherwood."
" 30 Baccalaureate.
- June 1 Commencement.

SUMMER VACATION.

- Sept. 15 9:00 a. m., First Chapel Service.
" 18 Reception to new students by Y. W. C. A.
Oct. 15 Founders' Day. Address by Hon. L. Y. Sherman.
Concert by College of Music Faculty.
Nov. 1 Hallowe'en Party.
" 4 Piano Recital, Director Henry V. Stearns.
" 8 Expression Recital—"Taming of the Shrew," Miss Gleckler.
" 10 Lecture by Dr. Laidler.
" 12 Lecture Recital, Mrs. Edward A. McDowell.
" 25 Thanksgiving Celebration.
Dec. 6 "Quality Street," by Dramatic Club.
" 9 Voice Recital, Miss Lazelle.
" 12 First Vesper Organ Recital, Director Henry V. Stearns.
1916.
Jan. 9 Second Vesper Organ Recital, Director Henry V. Stearns.
" 15 Athletic Carnival.
" 31 Voice Recital, Mrs. Hartmann.
Feb. 6 Third Vesper Organ Recital, Director Henry V. Stearns.
" 10 Day of Prayer for Colleges.
" 17 Lecture, "Child Labor," Owen Lovejoy.

- Mar. 2 First Violin and Piano Sonata Evening, Mrs. R. M. Day,
Mr. Henry V. Stearns.
 " 5 Fourth Vesper Organ Recital, Director Henry V. Stearns.
 " 13 Lecture, Col. G. O. Shields.
 " 16 Concert, by Illinois Woman's College Orchestra.
 " 21 to April 7, Exhibit of Paintings by the American Federation
of Arts.
 " 24 Second Violin and Piano Sonata Evening, Mrs. R. M. Day,
Mr. Henry V. Stearns.
- Apr. 9 Fifth Vesper Organ Recital, Director Henry V. Stearns.
 " 15 Concert by The Madrigal Club and The College Orchestra.
 " 27 Song Recital, Edith Ayers McCullough.
- May 12 Piano Recital, Paul VanKatwijk.
 " 18 Advanced Pupils' Recital.
 " 22 Advanced Students' Recital.
 " 25 Intermediate Pupils' Recital.
 " 26 Intermediate and Advanced Pupils' Recital of Violin.
 " 27 Demonstration of Fundamental Training Classes.
 " 29 Pupils' Recital.
- June 3 Recital by Candidates for the Teacher's Certificate.

**CANDIDATES FOR CERTIFICATES
COLLEGE OF MUSIC**

PIANO.

Kathleen Stice	-	-	-	-	New Berlin
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VOICE.

Ermel Kimbel	-	-	-	-	Jacksonville
Mary Violett	-	-	-	-	Beardstown

CERTIFICATE OF PUBLIC SCHOOL MUSIC.

Ruth Mildred Applebee	-	-	-	-	Cuba
Alma Coots Shouse	-	-	-	-	Weston, Mo.

For list of students in College of Music, see page 101 of the General Catalog.



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